Nº 20.

Act 3.

BALLET.

Andante.

PIANO.

p

pp

p

A

pp

p

B

p

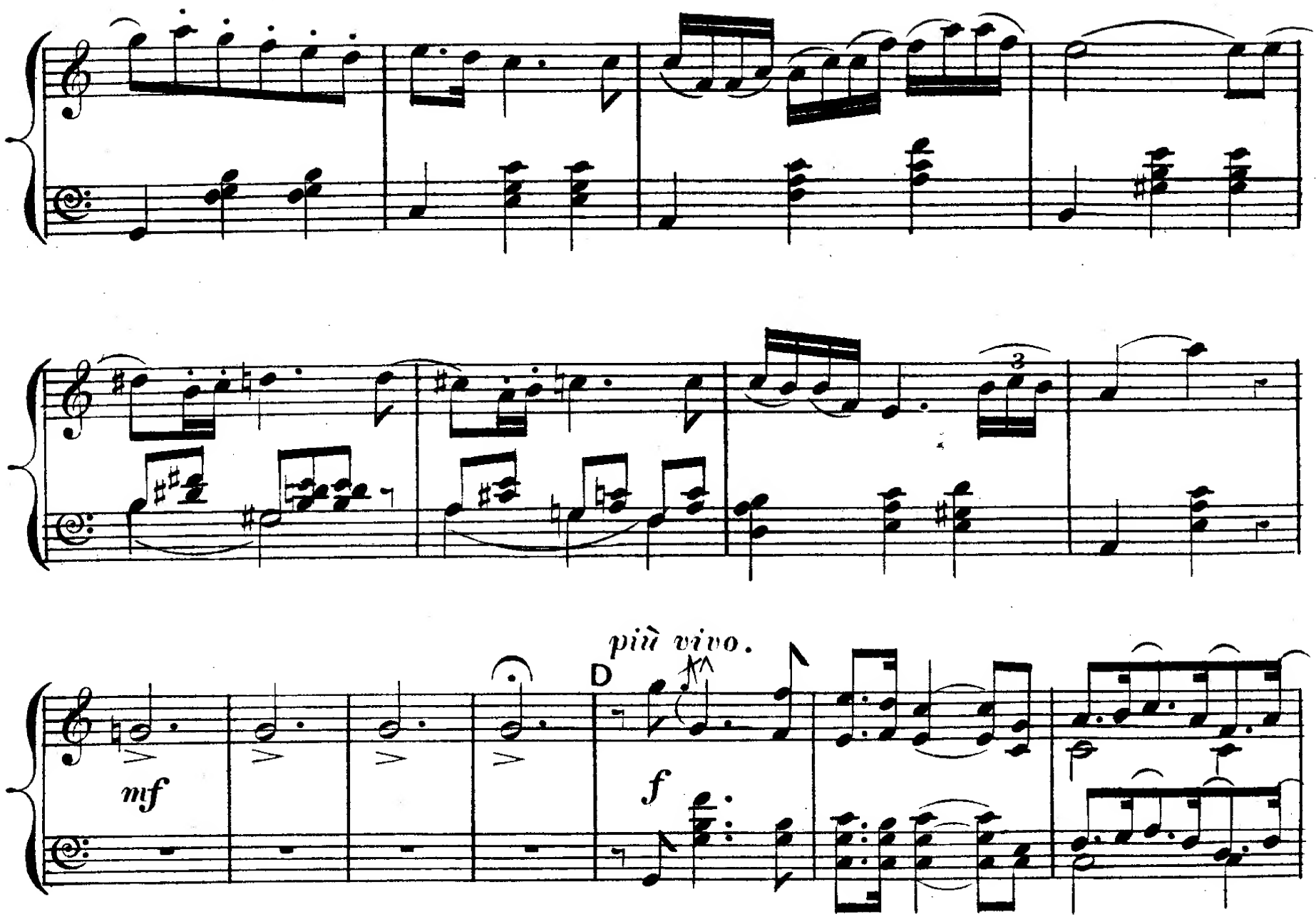
mf

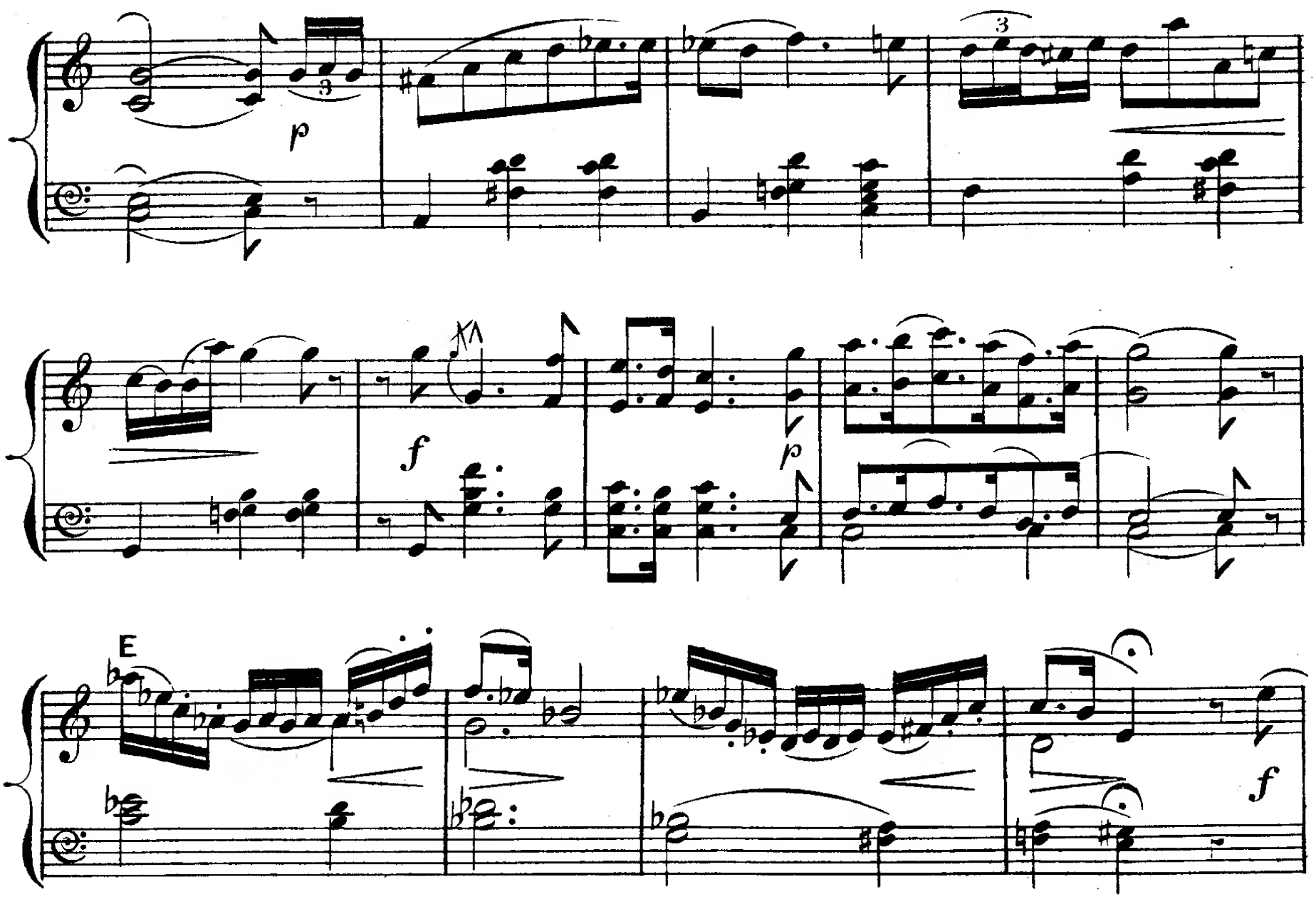
3

C

p

pp


più vivo.
D
mf
f


p
f
p
E
f

accell:

3

p

Più lento.
espressivo.

F

p dolce.

accell:

p

rall:

p

a tempo.

dim.

mf

cres

fz

f

fz

Vivace.

PIANO.

p *cres - - - - cen -*

do.

PED

f

PED

Allegro e marcato.

mf

f

ff

p dolce.

mf

f

f marcato.

8va

p *leggiero.*

pp

cres: accel - al fine.

cres - - - cen - do.

CODA.

pp

Nº 21. CHORUS.

Allegro Moderato.

PIANO.

f

Danc _ ing is not what it used to be In the mer _ ry days

pp stacc:

when our tread was light, When feet were nim _ ble, hearts were free, We

danced from dusk till the sun... shone bright, When feet were nim _ ble,

hearts were free, We danced from dusk till the sun shone bright. Eh! Eh!

Eh! Eh! Eh! Eh! Eh! Tho' fee _ ble we be,

p

Bet _ ter than that we can dance you'll see, Eh! Eh! Eh! Tho'

fee _ ble we be, Bet _ ter than that, Bet _ ter than that,

rit:

Bet _ ter than that, we can dance you'll see!

f rit:

f

Nº 22.

BALLAD.

PHYLLIS.

PHYLLIS.

PIANO.

Andante.

p

P.

The time has come when I must yield The li - ber - ty I loved so

P.

well To him to whom my heart re - vealed, Sigh'd forth the love I dare not

P.

tell, My love, my life, I free - ly give, My - self and all that

P

in me.. is, Hence_forth in hap_pi_ness to live For him a_lone as

P

on_ly his. Ah! But li_ber_ty to me so dear I

pp

P

now re_sign with_out a fear, But li_ber_ty so dear

P

now I re_sign... with_out.. fear... with_out a

pp

rit:

rit:

P

fear.

a tempo.

p

P. They say, when woo - ing days are o'er, And there is no - thing left to

P. gain, That tur - tles coo their love no more, And ho - ney-moons get on the

P. wane; But I will bind him to my heart, With

P. love that shall not fly too soon, And life shall be till

P. death us part, One e - ver - last - ing ho - ney-moon. Ah! And

P.

li _ ber _ ty to me so dear I now · re _ sign with

CHORUS.

pp

Eh! eh! · eh! Tho' fee _ ble we be, Bet _ ter than that we can

pp

P.

_ out a fear, But li _ _ _ ber _ ty so dear now I re _ sign

dance you'll see, Eh! eh! eh! Tho' fee _ ble we be Better than that,

P.

rit.

with _ out fear with _ _ _ _ _ out a fear.

Bet _ ter than that, Bet _ ter than that we can dance you'll see.

pp

p

Nº 23. SEPTETT & CHORUS.

Allegro.

SOP: 1. & 2.

What

CONTRALTO

PHYLLIS with CON:

What

TENORS.

TOM G. with 2d TEN:

What

BASSES.

TUPP: & BAN: with BASSES.

What

PIANO.

f *dim:* *p*

joy un-told to feel at last, That all de-lay and doubts are past, Her

PHY:

joy un-told to feel at last, That all de-lay and doubts are past, My

TOM.

joy un-told to feel at last, That all de-lay and doubts are past, My

TUPP. & BAN

joy un-told to feel at last, That all de-lay and doubts are past, Her

fu - ture lot with him is cast, Her own, her own, A

P. fu - ture lot with you is cast, My own, my own, A

T. fu - ture lot with you is cast, My own, my own, A

T. B. fu - ture lot with him is cast, His own, his own, A

maid - ens feel - ings who can tell, Her hap - pi - ness no

P. maid - ens feel - ings who can tell, My hap - pi - ness no

T. lov - ers feel - ings who can tell, My hap - pi - ness no

T. B. pa - rents feel - ings who can tell, Their part - ing grief no

power can quell, I think she's mar - ried ve - ry well I own I

P. power can quell, I think I've mar - ried ve - ry well I own My

T. power can quell, I think she'll suit me ve - ry well I own . . . . My

T. B. power can quell, We wished to see her married well I own I

L'istesso tempo.

own . . . . . I own . . . . . I own . . . . . Now

P. own My own . . . . . My own . . . . . Now

T. own . . . . . My own . . . . My own . . . . . Now

T. B. own I own . . . . I own . . . . . Now

leggiero.

send for the par_son and send for the ring, And mer_ri_ly let the bells,

P. send for the par_son and send for the ring, And mer_ri_ly let the bells,

T. send for the par_son and send for the ring, And mer_ri_ly let the bells,

T. B. send for the par_son and send for the ring, And mer_ri_ly let the bells,

1. chime . . . . . For marriage to start with is

2. mer_ri_ly let the bells chime, For marriage is not a sad thing, It

P. mer_ri_ly let the bells chime, For marriage is not a sad thing, It

T. chime . . . . . For marriage to start with is not a sad thing, It

T. B. chime . . . . . For marriage to start with is not a sad thing, It

on - ly gets gloom-y in time . . . . .

P. on - ly gets gloom-y in time . . . . . The lo-ver is rea-dy the

T. on - ly gets gloom-y in time . . . . .

T. B. on - ly gets gloom-y in time . . . . .

2. SOP: The

P. mai-den says "Aye" 2d TEN: The 1st TEN:

She'll make such a beau - ti - ful bride . . . . . The

The

knot though re-mar - ka - bly eas-y to tie, Is not quite so lightly un - tied,

knot though re-mar - ka - bly eas-y to tie, Is not quite so lightly un - tied,

knot though re-mar - ka - bly eas-y to tie, Is not quite so lightly un - tied, Is

knot though re-mar - ka - bly eas-y to tie, Is not quite so lightly un - tied, Is

Is not quite so light-ly un-

Is not quite so light-ly un-

not quite so light-ly un-tied,

not quite so light-ly un-tied,

tutti.

tied Then send for the par-son and send for the ring And

tied Then send for the par-son and send for the ring And

Then send for the par-son and send for the ring And

Then send for the par-son and send for the ring And

chime . . . . . For marriage to start with is

mer-ri-ly let the bells mer-ri-ly let the bells chime, For marriage is

mer-ri-ly let the bells mer-ri-ly let the bells chime, For marriage is

mer-ri-ly let the bells chime, ... For marriage to start with is

mer-ri-ly let the bells chime, ... For marriage to start with is

not a bad thing, It on - ly gets gloom - y in time, Then

not a bad thing, It on - ly gets gloom - y in time, Then

not a bad thing, It on - ly gets gloom - y in time, Then

not a bad thing, It on - ly gets gloom - y in time, Then

f

let the bells Chime, mer - ri - ly let the bells

let the bells Chime, mer - ri - ly let the bells

let the bells Chime, mer - ri - ly let the bells

let the bells Chime, mer - ri - ly let the bells

Chime, Then let the bells Chime,

Chime, Then let the bells Chime,

Chime, Then let the bells Chime,

Chime, Then let the bells Chime,

rall:

a tempo.

mer - ri - ly let the bells Chime . . . . . .

mer - ri - ly let the bells Chime . . . . . .

mer - ri - ly let the bells Chime . . . . . .

mer - ri - ly let the bells Chime . . . . . .

a tempo.

rall:

f

f

DANSE AND EXIT.

p

pp

tr

morendo

No. 24. FINALE.

DOROTHY.

PIANO.

Moderato.

p

You

D.

swore to be good and true . . . . . To the maid whom he

p

D.

dared to, a dore? . . . . . Who pro - mised to love her as

D

few . . . . . Have e - ver loved woman be - fore! . . . . .

D

LYDIA.

. . . Who swore to be good and true . . . . . To the

DOR:

And pro_mised to

L. maid whom he dared to a_dore . . . . . And pro_mised to

D. love her as few . . . Have e _ _ _ ver loved wo_man be_fore . . .

L. love her as few . . . Have e _ _ _ ver loved wo_man be_fore . . .

D. . . .

L. . . .

We will devote our lives to you And swear to be for e _ ver true.

We will devote our lives to you And swear to be for e _ ver true.

f

Allegretto moderato.

Eh! eh! eh! Poor lit_tle dear! Wait till it comes to the end of the year

rit:

Eh! eh! eh! Poor lit_tle dear! Wait till you come, wait till you come,

rit:

BAN.

Wait till you come to the end of the year, There take her be hap - py. For

p

what you have got, Be thank_ful, or ne - ver al - low that you're not, And

on this oc - ca-sion I ask the whole lot. There's a welcome to all At

mf *p*

Chan_ti_cleer Hall.

And luck_y the man who is pleased with his lot, Who ne_ver sits sighing for

And luck_y the man who is pleased with his lot, Who ne_ver sits sighing for

what he has not, Con_ten_ted and hap_py for what he has got. There's a

what he has not, Con_ten_ted and hap_py for what he has got. There's a

what he has not, Con_ten_ted and hap_py for what he has got. There's a

what he has not, Con_ten_ted and hap_py for what he has got. There's a

f *rit.*

wel_come to all at Chan_ticleer Hall, Chan_ti_cleer Hall, Chan_ti_cleer

wel_come to all at Chan_ticleer Hall, Chan_ti_cleer Hall, Chan_ti_cleer

wel_come to all at Chan_ticleer Hall, Chan_ti_cleer Hall, Chan_ti_cleer

wel_come to all at Chan_ticleer Hall, Chan_ti_cleer Hall, Chan_ti_cleer

marcato. *ff*

Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan - ti-cleer Hall . . . .

Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan - ti-cleer Hall . . . .

Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan - ti-cleer Hall . . . .

Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan - ti-cleer Hall . . . .

PED

. . . There's a welcome There's a welcome to all, to all. . . . . .

. . . There's a welcome There's a welcome to all, to all. . . . . .

. . . There's a welcome There's a welcome to all, to all. . . . . .

. . . There's a welcome There's a welcome to all, to all. . . . . .

*

END OF OPERA